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REVIEW

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NEW SUBSCRIPTION RATES

Owing to the continued rise in the costs of all the materials and the operations that enter into the publication and the distribution of THE CLASSICAL WEEKLY, the official organ of the Association, we are forced at this time to increase the membership dues for the year, May 1947 to May 1948, from \$2.00 to \$2.50. This increase of twenty-five per cent will only partially offset the more than seventy-five per cent increase in the printing costs alone of THE CLASSICAL WEEKLY since October, 1945. Many materials, moreover, that the Editor and the Secretary-Treasurer require in conducting the business of their offices have increased in cost by fifty per cent during the past year. These very great, yet unavoidable, increases will have to be met not only by the continued support of THE CLASSICAL WEEKLY by the member subscribers of the year now ending but also by a much larger percentage of subscriptions from the entire membership in the coming publication year.

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FRANKLIN B. KRAUSS,
Secretary-Treasurer

NEW PERIODICAL

Readers of THE CLASSICAL WEEKLY will be interested to know that the first volume of a new periodical, *Scriptorium*, will soon make its appearance. *Scriptorium* is an international review devoted to research in the field of manuscript studies and is published in Brussels, under the auspices of the Cabinet des Manuscrits of the Bibliothèque Royale. From time to time *Scriptorium* will also publish individual studies. One, by Dr. F. Masai, *Essai sur les Origines de la Miniature dite Irlandaise*, is in press. American readers may secure a prospectus by writing to the American editor, Professor Jacob Hammer, Hunter College, New York.

REVIEW

Soul and Sieve in Plato's Gorgias. By IVAN M. LINFORTH. University of California Publications in Classical Philology, Vol. 12, No. 17, pp. 295-314 (University of California Press, Berkeley, 1944). \$0.25.

Linforth's study is based on the provocative passage in Plato's *Gorgias* (492E-493C), in which Socrates is combatting Callicles' frank

espousal of a hedonistic philosophy. It is Callicles' thesis that man lives the fullest life by giving full vent to his desires and that temperance and restraint are qualities designed to compensate the masses for lack of opportunity to obtain complete satisfaction. In a characteristically easy transition from Callicles' scornful retort that *οἱ λίθοι καὶ οἱ νεκροί* would best meet Socrates' definition of happiness as something possessed by *οἱ μηδενὸς δεόμενοι*, Socrates passes, via a fragment from Euripides' *Polydoros* that poses the question, whether life may be death and death life, to an expression of his frequently advanced thesis that the body is the tomb or prison of the soul and that that part of the soul in which the desires are situated is subject to violent disturbances. Here he uses the popular catchword *σῶμα σῆμα*, which we find also in the *Cratylus* (400B).

There follows a comparison, involving many a play on words—*πίθος πιθανός, ἀμύητοι ἀνόητοι, Αἰθῆς ἀϊδῆς*—in which Socrates alleges that *σοφῶν τις* had told him that the fable of the water carriers had been composed originally by *τις μυθολογῶν κομψὸς ἀνήρ, ἵσως Σικελός τις, ή Ἰταλικός*. The parable likens the soul to a *πίθος*, designates *οἱ ἀνόητοι* as *οἱ ἀμύητοι*, and compares the part of the soul in which the desires are located to a vessel full of holes, because the desires can never be satisfied. In fact, the souls of the ignorant become wholly sieve-like, since satisfaction, essential to happiness, can never be theirs. Hence they are like the hapless spirits in Hades who represent the acme of futility in their assignment of filling sieve-like vessels throughout eternity.

There is little in this passage that cannot be found in other places in Plato. Linforth's study, in addition to an excellent recapitulation of the evidence to support the traditional point of view, is mainly concerned with the identity of the sources so vaguely mentioned by Socrates. It has been generally assumed that Plato was referring to Philolaus as the *σοφῶν τις* who informed him of the clever interpretation of the unknown Sicilian or Italian creator. As for the latter, generally the Pythagoreans, specifically

Empedocles (from Agrigentum) and Philolaus (from Croton or Tarentum) have been credited with the allegory. Linforth successfully attacks Frank's (Erich Frank, *Plato und die sogenannten Pythagoreer*, Halle 1923) ingenious attempt to identify the source with Plato's own association with the Pythagoreans in Italy, where (Frank conjectures) he heard someone, possibly Archytas, interpret the Orphic *Catabasis*.

Linforth believes that Plato himself created the allegory to describe the psychological state of the devotee of pleasure. He points out that the attribution of ideas to fictitious persons was characteristic of the Platonic Socrates (e.g., *Diotima*). Furthermore, he recalls Socrates' scorn of rationalizers and allegorizers in the *Phaedrus* (229) and indicates that 'dramatic consistency' would prevent Socrates from assuming the role of allegorizer in this instance; hence the convenient predication of a vague Sicilian or Italian source. The prevalence of eschatological speculations in Italy was well known; moreover, the only evidence older than Plato of the myth of the water carriers in the mysteries is found in two Italian vase paintings and in the painting of Polygnotus at Delphi, as Pausanias (10.31.9 and 11) describes it. For this painting too, Linforth points out, Italian sources have been recently suggested: Karl Lehmann-Hartleben 'Cyrriacus, Aristotle and Teiresias in Samothrace,' *Hesperia* 12.2 (1943) 115-134.

I agree with Linforth that the traditional interpretation of the sources of the allegorizing has been based on evidence 'circumstantial and far-fetched.' It seems more than likely, too, that Socrates had in mind Timoereon's line *Σικελὸς κομψὸς ἀνήρ ποτὶ τὰν ματέρ' ἔφα*, since *Σικελός* is so rare in prose, and that the attribution of the idea to a Sicilian might have been a graceful compliment to Gorgias and Polus. Yet I think that he can scarcely prove that Socrates, though he uses *ἵσως*, had no source in mind. Linforth's weakest point is in using Socrates' condemnation of allegorizing in the *Phaedrus* as the explanation of his (i.e., Socrates') unwillingness to take the credit, or the blame, for the allegory in the lines under discussion. It is noteworthy that the

magnificent passage at the end of the *Gorgias* is introduced by Socrates with the words *μάλα καλος λόγος ὁν σὺ μὲν ἴγροςε μῦθον, ὡς ἐγώ οἴμαι, ἐγώ δὲ λόγον* (*Gorgias* 523A).

The treatise is well worth reading, for Linforth's interpretation is more logical than the traditional one, which rests on the conjecture of Olympiodorus and what may well be a spurious fragment of Philolaus.

THELMA B. DEGRAFF

HUNTER COLLEGE

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CORRECTIONS

P. 40, col. 1, l. 24, instead of *not* clear, read *now* clear.

P. 40, col. 1, l. 38, instead of *scale of armor*, read *scale armor*.

P. 95, col. 1, n. 3, instead of *campanalismo*, read *campanilismo*.

P. 142, col. 2, n. 26, in line next to last, instead of *and . . . and . . . and*, read *und . . . und . . . und*. In n. 40, instead of *Beitäge*, read *Beiträge*.

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